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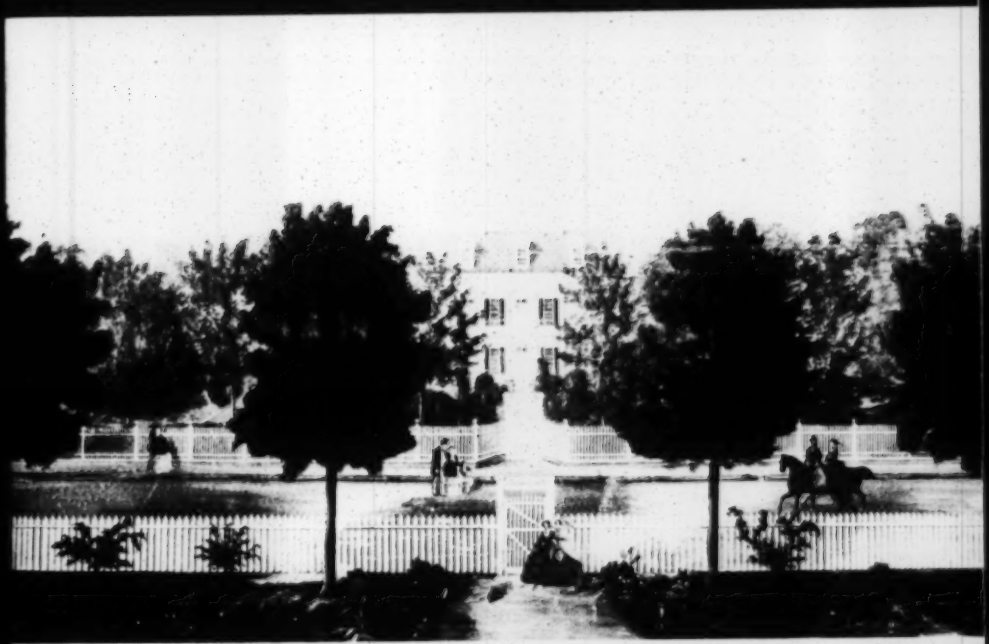

SHADOWS-ON-THE-TECHE

National Trust for Historic Preservation

Two water colors owned by the National Trust which will be displayed in the restored house. They were painted by Adrian Persac, landscape painter active in Louisiana between 1857 and 1872. Figures in the foreground are Godey prints which the artist attached to his painting.

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". . . placid seclusion from a changing world"

In a changing world it is a rare family that could trace its ownership and occupation of the same dwelling almost a century and a half.

David Weeks, first owner and builder of *Shadows-on-the-Teche,* started building his mansion in 1830, in New Iberia, La. In 1958 *The Shadows,* with the accumulated furnishings and archives of each succeeding generation, was bequeathed to the American people in the trusteeship of the National Trust by the builder's great-grandson, William Weeks Hall.

This remarkable archive may be used to document every aspect of a wealthy ante-bellum planter's life and work, from the operation of his sugar and cotton plantations to his taste in brandy, racing horses, and hunting dogs. Remarkable too, as the papers are examined, is the intensity of interest in the same activities that persists in each succeeding generation. In no one of them is the pattern more evident than in the recurrent love for pleasure gardening.

Before the house was erected, a niece wrote to Mrs. Mary Conrad Weeks at "Nova Iberia, Attakapas" on August 24, 1824, "I heard that Uncle David has sold his *place!* Oh! how sorry I am,—I know you will dislike to leave your garden & yard, you have taken so much pains with them—Where do you expect to live?"

In the several temporary residences in which the Weekses lived in the interim of building the great house, the pleasures of gardening were not abandoned. The letters from the scattered town and plantation houses written by the ladies of the household to each other show that the first mistress of *The Shadows* created garden beauty at each temporary place. The exchange of seeds, cuttings, and shrubs continued unabated.

"I wish I could say as much for our garden & industry as you have been able to say for yours," Frances Conrad wrote to her sister from Baton Rouge in March 1828, "'tis true we have had green peas, asparagus, carrots & lettuce—but our potatoes are not yet in the ground—My window gives on a nice parterre which I am endeavoring to make as pretty as possible—the tube roses which I brought from the Park [Parc Perdu] are just coming up, as yet I have no rare plants. I must write to Harriett & get her to send me the leaf plant she promised me . . . with the other receipts will my Sister be kind enough to send me that for making yellow pickles . . . ."

The men of the family, too, understood the concern of the womenfolks for their gardens, and after a severe November frost, Dr. Smith who had been visiting at Parc Perdu, one of the Weeks' places, wrote reassuringly, "Tell Mrs. Weeks her cape-hope jessamines are not injured and only a part of the artichokes which I think will be out in the spring notwithstanding."

The gardener who secured a rare flower, plant, or shrub saved seeds, bulbs, and cuttings and shared her good fortune. Whenever they traveled to distant cities they seemed to have sought out the nurserymen and seedsmen sooner than they did the mantua-maker and milliner. Mrs. Weeks' sister-in-law, Mrs. Rachel O'Connor, was not only a devotee of gardening, but a competent self-taught botanist as well, and her letters are a cheerful mélange of neighborhood gossip and disaster, a chronology of births, marriages, and deaths, but always a gardener's calendar of the long growing season of the lush Louisiana Teche country.

Typical is the letter of consolation she wrote to Mary Conrad Weeks, on April 9, 1833, who was fretting over the interminable business of bringing a great house to completion:

. . . Yet I hope to see you all completely fixed in your new House. I should be miserable without that hope. . . . You my dear Sister should not despair. You are young and I hope may spend fifty years in your new House & that my Brother may live to protect you and yours. I think that the two leaves that you enclosed are both one kind from their being so much alike, and that bush is a Perrywinkle. I do not see that they resemble any other leaf in the garden, the Perrywinkle is a small ever green vine, that bears blue flowers, very pretty near the pickets where they can run up them, and small flower bushes the Syringa grows 10 or 12 feet high, looks more like a vine than a bush and needs something to support it to keep it from bending and growing crooked. I have several planted in the same place with the crape myrtle and twisted together which keeps the Syringa straight—the Syringa bears white flowers and are in bloom at this time. The crape myrtle blooms in June or July which nearly prevents a person observing there is two kinds planted in one place . . .

In the same letter she gave detailed information on the Jerusalem cherry, scarlet lights, the butter and eggs, and larkspur, and sent cuttings of yellow roses, flowering almonds, and flower seeds.

From the workman's accounts it would seem that the family finally moved into its great house about May 17, 1834; but David Weeks' health had failed to such an extent that five days later he took the steamboat *Lancaster* on the Bayou Teche to go to New Orleans on the first part of his journey to New Haven, Conn., to recover his health.

In his absence his agents worked on enclosing the gardens with a handsome fence of *pieux* and ornamental gates. By August his overseer, Boyd Smith,

Fall, one of eight sculptures (two sets of four seasons) in *The Shadows* garden

wrote to him in New Haven that the lot in front of the new house and the colt lot were ploughed, and *pieux* had been hauled to fence the garden. The next week he reported, "As I expected Doctor Smith has forgotten all about the white oak trees, I will therefor have to take them from your Hayes Tract."

But at the time the letter was written the master of *The Shadows* was already dead, having lived in his great house but a brief five days. Alfred Thruston Conrad wrote his widowed sister on August 25 to report the melancholy news and tell of the great kindness of the Heaton family to David Weeks, concluding, "tomorrow at 4 p.m. we follow him to his last resting place—the day after that you shall hear from me again."

Death was no stranger to the Teche country where in addition to the usual causes of mortality, there was constant threat of cholera, yellow fever, malaria,

and children's diseases which would sweep through entire families. The widow remained in the household with her eight children and took up the endless duties of seeing to their education, tending the women's share of managing a vast estate aided by her Conrad brothers. In March 1835, Bedell, master builder of *The Shadows,* sent a bill to the estate of David Weeks for a "coffin for a child—lined & covered with silk" and the first of the family was buried in a secluded tree-shaded area of the garden.

In 1841 Mary Conrad Weeks married Judge John Moore, a widower who had been prominent in Louisiana public life and was elected to Congress in that year. The family was increased by a large number of stepchildren and step-grandchildren for the mistress of *The Shadows;* and by the same token the opportunities for a still wider exchange of plants for the gardens. Best of all, as a Congressman and later a Senator, Judge Moore could apply to the Patent Office for generous packets of unusual seeds. In the interchange of letters when he went to Washington without Mrs. Moore, it was a rare letter that did not report on the state of the garden in New Iberia.

In January 1853, Mrs. Moore wrote that she was busy trimming shrubbery and clearing off litter preparatory to sowing seed, and that Servant George was becoming very interested and was working particularly well on the shrubbery. Her only complaint was that bad weather occasionally would drive her indoors:

"I have a number of Godey's *Lady Book* from you for which I thank you many times," she wrote on January 28, 1853. "I wish you would not forget *Uncle Tom's Cabin* I have seen so much of it in the papers. I have read everything about the house. I wish there was a good Library in this place in dark bad weather when I cannot go in the garden time hangs heavy on my hands. . . . You cannot think how industrious I have got every good day I am out all the time—the gardens are full of trash and many things to move."

Three days later she was jogging his memory about the "dalia" and China aster seeds, and added China pinks, heartsease, and any other pretty seeds "for I am quite in a humor for gardening and all will be acceptable." So acceptable, in fact, that she was willing to forego the senatorial privilege of free seeds from the Patent Office and get them from any good seed store.

As the children of the family grew and married, they carried to scattered plantations along the Teche and through the Felicianas living evidence of their attachment to the "home place." The packet boats that busily plied the Teche stopped at the Judge's wharf frequently, leaving mail, home-baked mince pies, cuttings of dwarf Cherokee roses for planting along the fences, a choice selection of Afleck's verbenas, myrtle, orange trees, Tom Thumb peas, garden books, and catalogues from nurseries in New York, Baltimore, and New Orleans. They picked up a similar cargo in exchange.

The widowed Harriet Weeks Meade took her eldest son to New York with her in September of 1858, and wrote back to her mother in New Iberia, "I will go to a seed store on Monday and get your seeds, some of which I will enclose to you by mail. The dahlias are in bloom now and look beautiful." It was during this same trip that her young son dined at a fashionable hotel with some of his Louisiana kin. His uncle ordered a lobster, and when it was placed on the table the lad asked what it was, and was told it was a New York crawfish. He asked his uncle to "save the skeleton for me to take home because the boys there just won't believe me."

The long planting seasons came and went, and Harriett devoted herself to planting an elegant garden around her new house in Parish St. Mary. She secured the services of an outstanding gardener to help her with the design. She recommended him highly to her mother, "I should think as you are going to alter your garden that he is just the thing you want. He says he can form any kind of plan that you want."

It was shortly after this that Thomas Afleck of the Southern Nurseries in Washington, Miss., sent a box of roses and 4 pyramidal cypresses. Chances are that these were placed in the burying ground where from time to time members of the family were interred. An era of tranquility and prosperity was drawing to a close. The War broke out and the young boys left schools and colleges to fight and die for the Confederacy. Finally the Union army swept into New Iberia and established headquarters in Judge Moore's house. In a contemporary account of the conduct of the Federal troops in western Louisiana, it was reported:

Gen. Burbridge occupied the enclosures around the residence of the Hon. John Moore, in New Iberia, and flaunted his brigade flag over the entrance gate. [This flagstaff is still in the attic, broken in two with a swab on one end for cleaning clogged gutters.] He was not satisfied with occupying the kitchen and all the outbuildings, thus depriving the family of the conveniences of the household, but he took possession of the lower rooms of the dwelling. Mrs. Moore, a lady far advanced in years, belonging to a family distinguished in the annals of the nation, accustomed not only to the convenience, but the elegancies of life, was driven, with the ladies of her family, to the upper apartments, where she was subjected to every privation. Gen. Franklin, with his military family, arriving shortly afterwards, fell into possession of the quarters. His presence, however, did not ameliorate the condition of the family; on the contrary, his continued occupation daily increased its privations. No relief was obtained—none offered. Gen. Franklin says, none was asked. Mrs. Moore succumbed in the midst of these manifold privations. She died—died imprisoned in her own dwelling, deprived of the comforts she would have bestowed upon the humblest of her servants; and, as at Rentrops, Federal persecution followed her to the grave; her tomb was desecrated to furnish brick for Federal hearths.

Reconstruction, poverty, death came to the big house. Its gardens became tangles of growth. At intervals one member or another of the family would live in the house and make half-hearted efforts to reclaim its lost beauty. In 1922 the buildings and outbuildings were drifting to ruin, the garden still had its great moss-draped oaks and a few large camellia trees, and a small clump of bamboo. It was then that Weeks Hall returned from his art studies in Paris and devoted the remaining years of his life restoring the house and recreating another great garden. He left a detailed record of his philosophy of the design, the plant materials used and his hope that his legacy could mean to others what it had meant to him in his lifetime:

I have lived on the place attending to it and building it. Nothing in life has meant, or will mean, more to me than this garden on a summer morning before sunrise. At all hours, no place is more tranquil nor more ageless. Its inherent charm to me has been in its placid seclusion from a changing world, and, in that, will be its value to others. This quality must be preserved.

—H.D.B.

CONFERENCE AT THE SHADOWS

On February 25 more than 150 persons attended the first of three sessions of a preservation conference being held in New Iberia, La., commemorating the restoration and the re-opening of the *Shadows-on-the-Teche*. At each session the staff and trustees of the National Trust and other authorities in architecture, historical research, landscape architecture, furnishings, and interpretation will use *The Shadows* as a demonstration of philosophies and techniques.

On Saturday, May 20, for the second session in the series, Jacob S. Landry, attorney at New Iberia and legal counsel for Weeks Hall and the National Trust, will preside over the program devoted to a "Master Plan for The Shadows." At this time Richard Koch, F.A.I.A., of the architectural firm of Koch & Wilson of New Orleans, will present archaeological and architectural studies which will be the basis of the restoration; and Robert G. Stewart, director of the department of properties of the National Trust, will present the furnishings plan. Miss Alice A. Gates, president of the Louisiana Colonials of New Iberia, will preside at the lunch, at which Samuel Wilson, Jr., F.A.I.A., will speak on "Louisiana Architecture." Jacob H. Morrison, attorney of New Orleans and author of *Historic Preservation Law,* will preside at the afternoon session. William J. Murtagh, director of the Department of Education of the National Trust, will present the plans for the gardens and landscaping of *The Shadows;* and Mrs. Helen D. Bullock, director of the Department of Information, will give the concluding talk on the interpretation plan for *The Shadows.*

The final session of the preservation conference is scheduled for October 28.

Participating on the February 25 program were Dr. Edward P. Alexander, vice president and director of the division of interpretation of Colonial Williamsburg, Va.; Miss Alice A. Gates; Frank Graham, chief of the division of education of the Philadelphia Museum of Art; Jacob S. Landry; Jacob H. Morrison; Professor Frederick D. Nichols of the University of Virginia; Mrs. John N. Pharr, organizing director of the Louisiana Colonials of New Iberia; Mrs. Robert G. Robinson of New Orleans, president of the Louisiana Landmarks Society; Sidney N. Shurcliff, landscape architect of Boston; Dr. Hale G. Smith, the department of anthropology and architecture of Florida State University; and National Trust staff members, Mrs. Helen D. Bullock, Robert R. Garvey, Jr., and William J. Murtagh.

SACRAMENTO CONFERENCE

A California Preservation Conference was held March 18-19 by the National Trust in cooperation with its affiliated member organizations in the state. It was planned around "Old Sacramento," in relation to freeway locations and the city redevelopment programs. Architects, historians, city planning authorities, and state and national park officials presented, to 150 persons in attendance, the philosophy of preservation and its role in the development and renewal of cities. A tour was conducted to the historic district of Sacramento, including historic sites such as the Crocker Mansion and the Governor's Mansion. A trip to Mokelumne Hill and lunch at Hotel Leger was followed by a vist to other Mother Lode mining towns, including San Andreas and Columbia. During the conference a National Park Service citation honoring *Casa Amesti* (on the old Capitol Square in Monterey and owned and administered by the National Trust) was presented to a representative of the National Trust's Casa Amesti Committee.

CAPITOL HILL FAREWELL

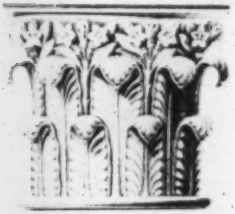
Capitol Hill Restoration Society (a National Trust member) will hold a spring "Farewell Tour" of the houses in the nation's capital in the two blocks bounded by First and Second Streets, S.E., Independence Avenue, and C Streets, taken by Congress for development as a possible addition to the Library of Congress or for a future park.

Owners of the 100 houses, many of which are restored structures of the Federal period, are in revolt. A wide fluctuation in values set for the houses is causing grumbling among the residents against Capitol Architect J. George Stewart, who has charge of disbursing approximately $4.8 million as payment for the houses and 40 business establishments nearby. Anybody who isn't satisfied with what he has been offered may go to court, and it looks as though the judges will be active. One who is especially disturbed is Brig. Gen. Thomas J. Betts, USA (ret.), who was offered $37,000 for his corner house at First and C Street, S.E. "I know I certainly can't buy its equivalent for $37,000," he said. "Why, just a couple of years ago a real estate man asked if I would accept $50,000 and I told him it was ridiculous! The offers range from $14,500 to $600,000, the latter sum being offered to the Capitol Hill Club for its complex of buildings and grounds at First and Carroll Streets. James W. O'Connor, president of the Capitol Hill Southeast Citizens Association, disdains the $23,500 offer made for his house at 215 Second Street, S.E. "It's one of the oldest wooden houses in the city. Stephen Decatur once lived here. You just don't replace things like that with a cash settlement like this."

A bill that would block the project was introduced into the House of Representatives by Rep. Carroll D. Kearns (R-Pa.) on February 13. If enacted the measure would forbid the demolition of sound structures in District redevelopment areas. The Kearns bill, referred to the House District Committee, would require the District Redevelopment Land Agency to let property owners rehabilitate their properties if they wish to head off public acquisition.

The Carroll-Dewey House, currently the Republican or Capitol Hill Club. During the past 165 years the house, which started as a lonely farmhouse in 1796, served as a printing headquarters, rented dwelling, rooming house, and Indian meeting place. It was the residence of the colorful Peggy Eaton who precipitated a social war during President Jackson's administration. Before becoming the Republican Club, it was the residence of Charles S. Dewey, Assistant Secretary of the Treasury, a Republican from Illinois.

The bill would also set up a special commission, including members of both houses of Congress and the Chief Justice of the United States, to study what should be done to "develop, preserve and improve" the Capitol neighborhood. Meanwhile, no money could be spent to acquire or demolish buildings in the Capitol Hill area.



Tobacco capital on columns in small rotunda, near old Supreme Court, in U. S. Capitol

BENJAMIN HENRY LATROBE

The Benjamin Henry Latrobe Collection, consisting of 14 sketchbooks, 19 bound letterbooks and 13 journals, has recently been acquired by the Maryland Historical Society. The collection furnishes both a visual and written description of many of the Eastern states and also New Orleans, during Latrobe's residence in this country from 1796-1820. They afford a remarkable record of the American scene, especially of towns and villages, architecture, aspects of country life, natural history, and views of the countryside. These are enhanced by Latrobe's penetrating comments and his descriptions of places he visited and people he met. There are 8800 retained letters, made with a pantograph, written to such persons as Thomas Jefferson, James Madison, Mrs. Madison, James Monroe, Albert Gallatin, Robert Fulton, Edward Livingston, Nicholas Roosevelt, and Archbishop John Carroll. Never having been publicly exhibited, the collection was displayed during the winter at the Maryland Historical Society headquarters, 201 West Monument Street, Baltimore, the city where Latrobe eventually established his home and where his descendants have continued to live.

Architect, engineer, artist—Latrobe was born in England in 1764. His father, originally from a French Huguenot family, was a Moravian preacher. His mother was from Bethlehem, Pa., her father having been titular owner of the Moravian settlement at Bethlehem in the early days of its settlement. Latrobe was educated at the Moravian school at Fulneck, England, where his father had been headmaster. Young Latrobe was in Europe from the age of 12-20, and it is thought that he spent three years at the University of Leipzig, in addition to attending several other schools in Germany and to traveling on the Continent. He received his professional training in London under the engineer John Smeaton and the architect Samuel Pepys Cockerell, and practiced architecture for four years in London before leaving for America.

At the death of his first wife in 1795, Latrobe decided to go to America to seek a change in fortune and atmosphere, and to claim the land in Pennsylvania left to him by his mother.

Talbot Hamlin, in his book, *Benjamin Henry Latrobe,* calls him a "brilliant architect and engineer, designer of many of the country's most distinguished buildings, the single-minded creator of the architectural profession in the United States, and the architect whose two pupils, William Strickland and Robert Mills, became in turn the country's most distinguished architects to carry forward the development of the profession."

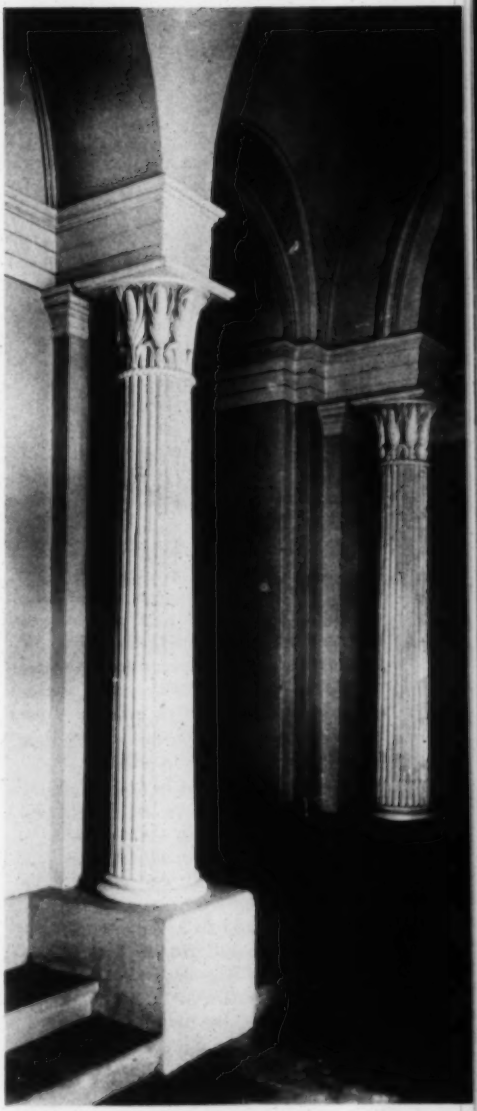
When Latrobe arrived in the United States, building was largely thought of in terms of the contractor-designer, and the country was widely permeated with a kind of basic anti-aestheticism. In 1806, he wrote Robert Mills who had gone to Charleston, S. C., to establish a practice there:

"The profession of architecture has been hitherto in the hands of two sets of men. The first,—of those who from travelling or from books have acquired some knowledge of the theory of the art,—but know nothing of its practice—the second—of those who know nothing but the practice,—and whose early life being spent in labor, & in the habits of a laborious life,—have no opportunity of acquiring the theory. The complaisance of these two sets of men to each other, renders it difficult for the Architect to get in between them, for the Building mechanic finds his account in the ignorance of the gentleman-architect;—as the latter does in the submissive deportment which interest dictates to the former. . . ."

"Today," Hamlin continues, "every architect and every individual or corporation that has used and profited by architectural services may thank Latrobe, who almost single handed created in this country the true professional attitude in the art of building. Now, when we walk through town after town in the East and the Middle West and see in the white houses the harmony that American genius has created by its imaginative use of Greek forms and Greek feeling, we may thank Latrobe again; for he, first in America, used Greek precedent and from it developed new and creative American expressions."

Unfortunately not many of his designs from 25 very productive years in this country remain today. His commissions were largely in Virginia, Washington, Maryland, and Pennsylvania, with a lesser number in Ohio, Louisiana, and Kentucky. In building type they included a penitentiary, houses, churches, a cathedral, theatres, a courthouse, banks, college and government buildings.

Shortly after his arrival in America he won a competition for the design of the Richmond penitentiary. This was



Old Senate vestibule in U. S. Capitol, showing columns with Latrobe's corn capitals

the country's first large prison conceived architecturally. It was replaced many years ago, although one on which he gave advice to Robert Mills is still used as a prison and little altered in Mount Holly, N. J.

Of his Van Ness, Casanove, and Decatur houses, called the "three finest houses in Washington," only Decatur House remains. Long Branch, Clarke County, Va., and Pope House, Lexington, Ky., both greatly altered, and *Adena* in Chillicothe, Ohio, are believed to be the only other existing residences designed by Latrobe.

St. John's Church, on Lafayette Square in Washington, is called "a little masterpiece" by Hamlin. "It still stands, although the addition of a long nave, a 'colonial' portico, and a tower creates a whole that gives little idea of the simple geometry of the architect's original building."

In 1808 Christ Church in Washington, on G Street near Sixth Street, S.E., a Gothic structure, was completed. "The church still stands—surprisingly little altered, though somewhat changed in appearance by a particularly knobby white stucco applied in the early twentieth century — and offers an opportunity today of judging Latrobe's entire Gothic achievement."

The "simple grandeur" of the Roman Catholic Cathedral in Baltimore, finished in 1821, "from the first won an almost universal admiration from both the untutored public and the sophisticated." Little altered, "its noble interior is a mute witness to its architect's skill" and "on the exterior the design is equally compelling. . . . It is an exterior worthy of the interior it surrounds, and that is high praise indeed."

In 1803, Jefferson offered him the position of Surveyor of the Public Buildings of the United States; only five years after his arrival from England, Latrobe found himself in the most important architectural position in the country. Within two years of his arrival he had worked for the Federal government, and there were only four years during his twenty-five in America that he had no Federal commission. He had complete charge of the design and construction of the United States Capitol from 1808-12 and from 1815-17. He built the south wing of the Capitol and worked on the White House. He also contributed valuable suggestions to Jefferson for the design of the University of Virginia.

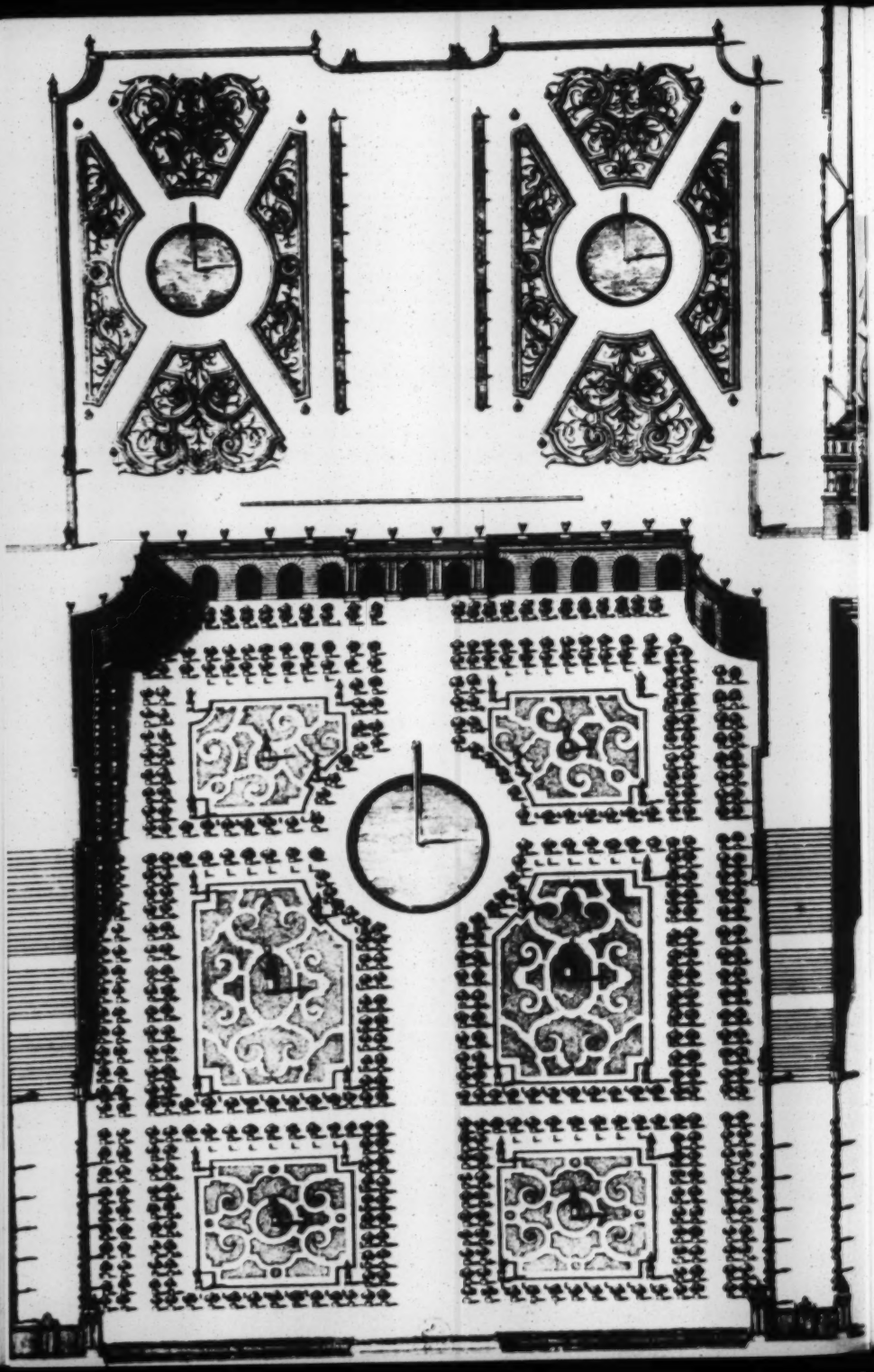
As an engineer he was important in the development of canals and turnpikes and contributed greatly to the growing industrialization of the United States. With Robert Fulton and Nicholas Roosevelt he pioneered in the introduction of steamboats on the Ohio and the Mississippi. He designed the Philadelphia waterworks, the first large-scale municipal water system in the country, and at the time of his death from yellow fever in New Orleans, in 1820, he was engaged in a similar enterprise there.

Of his work at the Capitol, Hamlin writes: "And today, as hundreds of thousands of sightseers are guided through the Capitol, some at least will draw in their breath suddenly as the wide spaces of Statuary Hall (originally the House of Representatives) open to them; many will be thrilled at the purity and the grace that rules in what now is labeled the Old Supreme Court (originally the Senate Chamber); more will be delighted at the capitals Latrobe so deftly composed from the American corn and tobacco plants; a few will note the brilliance of the vaulting of the entrance stairs and of the room originally designed for the Supreme Court beneath the old Senate Chamber. . . . These impressions, arising from the designs Latrobe made so long ago, continue more than a century and a quarter later to bear witness to his genius."

—T. B. M.

". . . Latrobe made three sketches of the Washington household . . . ," writes Hamlin, "One—a beautiful group—shows Mrs. Washington, garbed in an old-fashioned gown and presiding at the tea table, with the statuesque Miss Custis—dressed in the latest Parisian classic fashion—posing with self-conscious grace against one of the portico pillars, like a famous Pompeiian painting of Medea. . . ."

The oldest known photograph of *Adena*, taken from the garden in 1867. Owned by the state of Ohio, the property has been restored by the Ohio State Archaeological and Historical Society (a Trust member).



The Landscape Setting

Paper delivered at the National Trust 1960 annual meeting by Ralph E. Griswold, landscape architect and site planner, Pittsburgh, Pa.

A landscape architect engaged in historic restoration is confronted by two courses: one is to restore the grounds with historic authenticity; the other to beautify the original plan. The first course is approved by historians and archaeologists. The latter may seem more desirable to a patron, or it may seem the way to attract visitors at a later date.

The popular conception of landscaping is that it must beautify; it must add some attraction to the stark outlines of functional necessity. This is usually expected of landscape restoration regardless of how barren the original subject may have been. For instance, the farsighted and patriotic ladies of the Fort Pitt Society surrounded the Blockhouse of Fort Pitt with ginkgo trees, selected because, in geological history, the ginkgo is one of the oldest known trees. But the ginkgo tree is of oriental origin, and was not introduced into this country until the early nineteenth century, long after Colonel Bouquet built the Blockhouse in 1764, when he stripped his surroundings of all trees that could possibly shelter an Indian. Now we must sacrifice these handsome trees in the restoration of this area.

Architectural restorations are usually based on much more positive archaeological evidence than anything pertaining to landscape. The reason is obvious: soil erodes or accumulates, plants grow to maturity and perish, nature tends to return her territory to wilderness. Even expert caretakers cannot preserve the character of an owner's personal supervision.

Left: Orangery Gardens, Versailles

My point is, that for landscape restoration, it is impossible to pick any one period and say it looked that way for any great length of time. Of course, the structural lines could stay static for a reasonable period, but, as I have found at Williamsburg, an eighteenth-century garden path had to be abandoned because the original little boxwood edging grew completely across the path, changing its intended purpose. As a garden restorer, what would you do: tear out the venerable old boxwood and restore the path with its youthful trim edging, or move the path? If Mr. Rockefeller was your patron, and you wanted to continue working for him, I imagine you could reconcile the vagaries of nature with authenticity. Such decisions are characteristic of landscape restoration. There can be no hard and fast fixing of dates for definite effects.

Different methods of archaeological excavation have also affected landscape restoration. Only recently has the stratographic system of excavation over a considerable area had any chance of revealing information about the landscape condition. An excellent example of this method was the painstaking work of Dorothy Burr Thompson whose excavation of the area around the temple of Hephaistos overlooking the ancient Athenian Agora revealed the planting holes of a double row of plants within the walls of the sacred precinct. This discovery established the fact that despite their usual location on bedrock, the Greek temples could, and probably did have plants growing around them. Homer Thompson has ventured the opinion that if other temples had benefited by similar excavation methods, we might have many more examples of Greek temple gardens.

I have selected a few examples of different types of landscape restoration which I will discuss in their chronological order, beginning with Deir el Bahri overlooking the Nile, and ending with Fort Pitt overlooking the Ohio, a gamut of approximately 3300 years.

The Metropolitan Museum's excavation of the mortuary temple of King Neb-Hepet-Re (2061-2010 B.C.) and Queen Hatshepsut (1520-1480 B.C.) was conducted in a manner that brought to light complete evidence of the landscape setting of these monumental structures. No planting has been restored, but the plant holes are recognizable, due to the subsidence of their soft soil fill within pockets of bedrock. A pair of stumps has also been preserved, indicating the beginning of the mile-long avenue of acacias connecting the temple with the boat landing on the Nile.

No drawing or models can possibly recreate the impact the ancient Egyptians must have experienced when they approached these temples through cool, shady groves of sacred tamarix and sycamore trees, their bright green standing out in brilliant contrast to the towering golden cliffs. This effect can be visualized by the archaeologist, historian, and artist, but to the layman, Deir el Bahri in its present condition has none of its original dramatic landscape effect. To attempt a restoration of the planting would, however, be futile unless its maintenance by constant irrigation could be carried out as it was in the ancient days. Without adequate maintenance landscape restoration is impractical.

Historically speaking, the Palace of Minos at Knossos is an important connecting link between Egypt and Europe in classical landscape design. Heretofore palace gardens had been walled enclosures, isolated from the surrounding landscape. But the palace of King Minos had external loggias and courtyards commanding views of snow-clad mountains from whence he brought water in sealed pipes capable of creating fountain jets. Sir Arthur Evans found fragments of a fresco which he interpreted as a fountain. Here again no attempt at planting restoration has been reconstructed to enable the visitor to appreciate this new concept of interior-exterior landscape relationship. The absence of any conjectural planting in this case is admirable, illustrating the principle that, unless planting helps explain a project, it is better omitted altogether.

This condition certainly does not apply to the Ancient Athenian Agora. Here classical literature and archaeological findings coincided sufficiently to make possible considerable authentic planting restoration. I have already mentioned the planting around the Temple of Hephaistos, where the evidence was entirely archaeological with no written reference to the kind of plants, leaving this decision a subject for debate among the experts. In such a debate there can never be a definitive answer: someone has to be the arbiter and finally say "do it this way." In this case, after listening patiently to expert opinions for many months, Homer Thompson decided to plant classical myrtle, which is evergreen, in one row, and pomegranate, which is deciduous, in the other row. Both plants had ample historical association with this temple; both were horticulturally correct, and both were attractive to visitors.

In the ancient market place itself there are several contemporary references to specific plants whose locations have been verified by archaeological findings. In some instances the type of tree was chosen by its attribution to the god represented, such as oak for the Altar of Zeus. Beside the bases where bronze statues once stood we planted dark green laurel to simulate those vertical elements in the landscape.

The Temple of Hephaistos (Agora, Athens) with Planting

There were also problems of elimination to restore the ancient landscape. A modern wall separated the Hephaisteion from the ancient market place below. It was built to protect the antiquities, and was surmounted on three sides by high iron fences, a very ugly barrier to any restoration of the ancient landscape. In the foreground the curving wall of the Piraeus railway runs plumb through the center of the Altar of Pity.

I made an overlay showing the modern walls eliminated, and stone bleachers to be constructed on the site of Roman steps leading up to the temple. We thought these bleachers would be a fine place for groups to sit overlooking the market place while they listened to lectures on the antiquities displayed before them. But the Greek archaeological committee met on the site, looked at our plans, and said, "*Oxi*, we will not approve anything that looks like the Roman approach to this sacred Greek temple." So, my drawing was revised; the visitors rostrum surpressed and moved way to the south and a typical Greek goat-trail was substituted for the Roman approach. And that is the way it was built. First the modern wall had to be torn down, and we enlisted the aid of the army. They enjoyed this destruction so much that they were disappointed when we wouldn't let them tear down the temple, too. The temple regained its proper relation to the ancient landscape when the wall was gone, and the goat path seemed quite natural. But the Piraeus railway could not be eliminated so easily. It had to stay.

Statius helped us out by his description of the Altar of Pity, surrounded by groves of olives and laurel. This was verified by the discovery of a round stone dipping well at the end of a small aqueduct, obviously intended to supply water for the plants. The Girl Scouts contributed and planted laurel trees to screen the railway wall while the Greek landscape committee contributed a token olive which they planted ceremoniously among the surrounding Roman ruins. The Boy Scouts lent a hand in planting oleanders to screen the iron fence until it could be removed a few years later. This type of citizen participation in historic preservation is a tremendous stimulant to fund raising and public interest.

Landscape settings involve many decisions on details beyond mere concern with planting, such as, providing

benches for visitor comfort. Such seemingly simple matters can be highly controversial, as was the case in the Agora. The scholars who were dedicated to pure archaeological and historical research were adamant against the introduction of benches. Some architectural historians were in favor of benches if they were authentic reproductions. But the final decision, made by those who believed in bringing as many visitors as possible into the Agora for education, was a compromise. A comfortable cypress slat bench was used with Piraeus limestone ends which obviously makes no pretense to authenticity. It is plainly a modern introduction, and far more comfortable than a cold marble seat of classic design.

Pompeii presents many interesting aspects of landscape restoration. The great palaestra comes as near to the idea of the Athenian academy as any ancient structure extant. Here the stumps of plane trees were found in rows where they had been planted in the same manner Kimon had described for the planting of Plato's academy, five centuries earlier. The department of antiquities might have been expected to plant new plane trees. But instead, they used the forms in the dry ash to cast replicas of the ancient stumps. However inferior the aesthetic effect, by this policy a unique piece of historical evidence was preserved.

Recent restorations in the Poikile at Hadrian's Villa have produced historically correct landscapes. Here water is vitally essential to the design. Until it was restored to the central pool this vast open space was a pretty dreary expanse. Now this great *piscina*, that set the scale for Le Notre's monumental basins at Veau le Viscomte and Versailles restores the original splendor of this garden. Of course the Canopus would be devoid of meaning without its water. The reflections, the color, and shimmering surface of the water are essential to the dramatic character of this landscape.

Water in the moat surrounding Hadrian's little circular island retreat is equally important. This idea was used over and over again throughout European gardens, from whence, as you will see later, it was brought to Pittsburgh. Many years ago I saw this garden before the water had been restored, and it did not impress me as particularly attractive. But as soon as the water was put back, its unique contribution to the history of garden art was apparent.

When a water feature was once the major motif in a landscape design—be it a pool, fountain, a cascade, or lagoon —it should be replaced. Nothing is more meaningless than a dry fountain or empty pool. This principle is well illustrated in the upper garden of the Villa Caprarola, Vignola's masterpiece created for Cardinal Odoardo Farnese, about 1617. Just before I measured and made restoration drawings and a scale model of this little *villa deliziosa* in 1921, an unscrupulous caretaker had ripped up and sold all the lead piping that connected the intricate composition of fountains, cascades, and pools, the sculptural and architectural fragments of which were strewn over the long-neglected garden. Eventually this villa became a national monument, and was restored as the summer residence for the President of the Republic.

Not all, but most of the fountains are flowing again. The exquisite pebble mosaic pavements have been expertly restored and this masterpiece of landscape art has been revitalized. As the villa is not open to visitors, except students who have a genuine interest in its design, there has been no incentive to glamorize the landscape to entice greater gate receipts. The planting has not been changed since 1921 when I first saw it, and according to much earlier French restoration drawings, it is basically the same as the original design. This is one of the best preserved

Italian baroque parterres unspoiled by any northern influence. As such it is a valuable contribution to historic preservation.

By comparison we have two examples in France; first, Chateau Marly which is an historic record without popular visitor appeal. Here the Chateau and all of its vast structural complex of fountains, cascades and pavilions have entirely disappeared. No attempt has been made to restore the structures even though there are adequate records to make this possible. Only the topographical anatomy of the monumental garden scheme has been preserved. The plan of the Chateau is shown in outline on the ground and a few sculptural accents remain. The effect of sculptured land in a framework of tailored forest shows the genius of Le Notre as a landscape designer more dramatically than if the buildings were there. At Versailles the parterres have been embellished with floral arrangements that would have caused Madame de Maintenon to be thrown out of the garden club! Despite this garish floral display, which cannot possibly be associated with the time of Louis XIV either horticulturally or aesthetically, the grand scheme is still apparent. The trees framing the main axis have been replaced two or three times, but remain as handsome as they were in Louis' time. When the fountains play, the visitor sees a close approximation of Le Notre's colossal conception. A much more consistent job of preservation of Le Notre landscape design has been carried out at Veau le Viscomte where the parterre has been kept in the true early Le Notre style without modern embellishment. For the student of garden art, Veau le Viscomte is by far the best example of Le Notre's particular genius as a landscape designer, and is also well preserved. Private ownership has not compromised with tourist attraction here, with an obvious advantage to historic preservation.

In England the National Trust has followed an extremely intelligent policy in preserving the landscape settings of their great country houses. They received Montecute House in Somerset in 1931 pretty much in the condition it had been preserved since 1787. At that time a new facade was added to the side opposite the court. This garden had been the original court until the entrance was moved to the other side. Even if there had been any inclination to restore the original condition designed in 1601 for Edward Phelips by John Thorpe, there probably was not enough money to do it. Consequently this garden, unaltered by the nineteenth or twentieth-century romanticists, remains one of the finest examples of the classical tradition in England. Though this house and garden are now open to the public, they are as well preserved as though the Phelips family was still in residence.

From these European examples we can draw the conclusion that, without exception, the horticultural, aesthetic, and historic interests are all more successfully preserved when authenticity is not sacrificed for tourist appeal.

Here in Western Pennsylvania we have found this policy equally true. I have had the privilege of working with our very scholarly architect, Charles M. Stotz, on three different historic preservation projects—Old Economy, the Drake Oil Well, and Point State Park. The principal features and layout of the Great House garden at Old Economy remain, although the planting was considerably altered before it was taken over by the the State Historical and Museum Commission. Ample written and photographic records remain from the time when the garden was lovingly maintained by Gertrude and George Rapp. There were some who remembered the garden before it was altered by John Duss. As long as Duss lived and occupied part of the Great House he insisted that his alterations

The Garden Pavillion where Harmonists retired for meditation. In foreground are two peacocks which live in the restored village.

were just as deserving of preservation as the original Rapp design.

This point of view is occasionally encountered when the remodeler of a landscape feels that his contribution should be considered in a restoration program. At Economy there is a classical stone pavilion on an island surrounded by a moat. The island could be reached only by a removable plank bridge. Like Hadrian's circular island, this was designed as a retreat for contemplation. Completely enclosed by a high trellis, covered with vines and surrounded by a ring of shade trees, it was not intended solely as an ornamental garden motif. Duss narrowed the moat, constructed a circular stairway to the roof which he used as a bandstand, and surrounded the moat with a flower border. This was contrary to its original character and purpose, which Mr. Stotz exposed by his research, and partially corrected in this restoration.

Some of the other landscape details have been restored, such as the grape trellis on the buildings and the cobble paving of eighth street. The vineyard mound in the corner of the garden, a typical Dutch garden detail, has been restored, as well as the old pump, the grotto, and a few of the paths. But Gertrude Rapp's boxwood-trimmed kitchen garden has never been recreated despite the fact that there is ample data to construct a faithful reproduction. If this garden was reconstructed as attractively as the gardens at Colonial Williamsburg it would not require any modern addition to make it a major visitor attraction.

Another historic monument under the jurisdiction of the Pennsylvania Historical and Museum Commission is the Drake Oil Well at Titusville. This site of the first oil well of the world was rescued and preserved by the D.A.R. who built a monumental rock garden surmounted by a hugh Druid-like rock on which a bronze tablet recited the significance of the spot. Eventually the American Petroleum Institute purchased several hundred acres in the area and erected a small museum near the well-site. The Commonwealth engaged Charles M. and Edward Stotz as architects to build a replica of the original derrick But first it was necessary to obtain permission from the D.A.R. to move their memorial rock so the derrick could be placed on its original site. This was done, rock by rock, plant by plant, freeing the well-head for reconstruction of the derrick which is a replica of the original as shown in photographs of the 1860's. The relocated memorial is no less effective in its new setting overlooking Oil Creek between the well and the museum. When oil was first

pumped out of the ground here in 1859 there was no thought of a park, and there could be no such thing as an authentic landscape, unless we left a muddy, slimy clearing in the native woods. Native planting has been used to create an unpretentious little park, providing an attractive background for the derrick, memorial monument, and museum. However, nothing in the landscape setting competes with the focal interest of the derrick itself.

On the site of the Pittsburgh Hilton Hotel where we are meeting was the approximate location of the King's Garden, an adjunct of Fort Pitt. Unfortunately it could not be included in the park, because, if the entire fort and all its surroundings had been reproduced, there could have been no gateway center; it would have occupied all the redevelopment area which started the Pittsburgh renaissance. From an historic preservation point of view it would have been ideal to have completely reconstructed both Fort Duquesne and Fort Pitt. The location of Fort Pitt has been verified by archaeological excavations, and Mr. Charles Stotz's historical research has produced enough drawings and other data to make possible an authentic reproduction.

When George Washington picked this site for a fort he also unwittingly picked a site of great potential commercial value for a future city. Consequently, in the development that followed, the only structure remaining above ground of the vast military complex that once covered the entire point is the blockhouse. It will remain in its original location, bereft of its exotic trees in the landscape development of Point State Park. Since the primary purpose of this park is to preserve the historic significance of this strategic site to the city, the state, and the nation, the Point Park Committee and the Commonwealth have had to make extremely important decisions about its landscape settings. In fact, the landscape is more than a setting in this case; it is the essence of the project.

The authentic location of Fort Pitt will be represented by three bastions. The flag bastion has been completed. A typical brick scarp-wall bastion will be constructed as a museum on the site of the Monongahela bastion. The actual foundations of the drawbridge and Music bastion will be exposed to view as a feature in the park plan.

At the center of the park, the view to the west across the juncture of the rivers will be seen through an enormous entrance portal beneath the highway structure. It will symbolize the *Gateway to the West*. In this area planting will be used only to screen the highway structures and focalize the central vista to the Ohio river and the western hills. Framing this vista will be token forests of the trees that once existed there. Only indigenous plants will be used in the historic area.

At the intersection of the three rivers, their dynamic force in the development of this area will be symbolized by a monumental column of water rising 150 feet against the background of the western hills. Thus the part played in the history of this city by the natural landscape—the forests, the hills, and the rivers—will be preserved in the basic park design.

Fortunately the Commonwealth has accepted the recommendation of the Point Park Committee that nothing be permitted in this park design that pertains to events that occurred after the year 1800. This decision will assure a landscape setting consistent with the historic significance of the point area.

In conclusion, I hope these few examples have illustrated my points:

1. That wherever there is authentic evidence of a landscape setting, it should be reproduced, but only if it can be properly maintained.

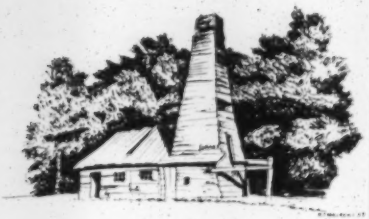
2. That authenticity should not be carried to the extreme of destroying beautiful old plants that may not be of the same period as the adjacent structures.

3. That arbitrary periods for landscape settings cannot be too precisely set, because of the constant growth of plants.

4. That the choice of new plant material should be confined to the varieties known to have been available during the historic period represented.

5. That the landscape setting should never overshadow the historic character of the restoration, or reconstruction, whichever it may be.

6. That unauthentic landscape planting for visitor attraction should not be tolerated where it might be considered historic preservation.



Drake Oil Well

PULASKI BIRTHPLACE

Poland's Council of Ministers has decided to restore as a museum the birthplace of Casimir Pulaski, the Polish General who served in the American Revolution. The newspaper *Express Wieczorny* said plans include a big park and tourist facilities at Winiary, a village near Warka in central Poland.

GETTYSBURG II

The Gettysburg Battlefield Preservation Association; the press, especially *Parade* Magazine; and private citizens are the staunch and loyal defenders in the Second Battle of Gettysburg, going into its third year with the opening of the 100th anniversary of the Civil War.

Although the National Park Service controls 2,555 acres of the 3,400 acres within the authorized boundary of the three-day battle, there are nearly 700 privately owned acres critical to the well-being of the park. A group of people living at Gettysburg donated 600 acres to the government in 1895 to begin the battlefield park. Now it has grown to more than four times the original size, though still only a fraction of the total area, the two vast armies having maneuvered over more than 20,000 acres July 1-3, 1863. To accommodate the more than 1,400,000 visitors who came to Gettysburg in 1960, commercialism, in the form of souvenir shops, motels, restaurants, service stations, and amusement places, and the housing developments of suburbia have encamped on the privately owned land.

"If the battle were fought today," writes Frank Matthews of the Pittsburgh *Post-Gazette*, "the outcome might be different. Pickett's left flank would advance through a housing development. On his right his hot, tired and thirsty men would move through a beer garden. And the Union forces, holding bitterly to Cemetery Ridge, would defend not only an ideal but an amusement park whose red bumper stickers are familiar across the land. It is not the scene envisioned by Abraham Lincoln two years after the battle when he said in stately speech: 'We have come to dedicate a portion of that field, as a final resting place for those who gave their lives that that nation might live. It is altogether fitting and proper that we do this.'"

The Gettysburg Battlefield Preservation Association forced the retreat of one commercial venture in September with the purchase of the remaining 118 acres of the Meals Farm. It was the scene of the Confederate breakthrough on the afternoon of July 1, 1863, when Gen. Jubal A. Early arrived in the nick of time to rout the Union 11th Corps. The Association also arrived in the nick of time; three prefabricated houses were already under construction. It made a down payment of $6000 on the 118 acres and promised to pay off $175,000 within two years. With monthly payments to meet on the Meals farm and on a 55-acre tract purchased earlier near Devil's Den, the Association is unable to purchase four other important tracts now in danger. The land sells for as little as $360 an acre and for as much as $3,500. A conservative estimate of the total amount needed to purchase the 700 acres is at least $1,400,000.

One scheme which helped make possible the two purchases was the selling of deeds to one square inch of battlefield land for $1 to thousands of people all over the United States, from Canada, and England. Promoted on TV by Association member Cliff Arquette ("Charlie Weaver"), the token deed goes to the purchaser and the land to the Park Service. Additional memorials are not planned; most of the acres are leased back to farmers to till the soil and rotate crops as was done back in July 1863.

After *Parade's* article called national attention to the new invasion of Gettysburg two years ago, Congress appropriated $450,000 for land acquisition and removal of commercial invaders, but the availability of the money has been contingent upon the adoption of zoning standards by Cumberland Township in which most of the battlefield lies. Surveys have been made and recommendations drawn up by the University of Pennsylvania, but actual adoption of zoning laws has not come to pass.

Feeling the wave of enthusiasm of two years ago waning, *Parade* calls for "immediate large scale action or many properties may be priced out of reach forever." In the January 8 *Parade*, Ed Kiester writes, "The battlefield, however, can still be saved and now you have a new opportunity to do it. Proceeds from a special *Parade* offer will be used to buy vital land at Gettysburg and thus protect it from commercialism forever. *Parade* offers a Civil War Centennial package of a four-color wall map plus color portraits of Civil War leaders for $1."

"What we really need is one huge response," Dr. Frederick Tilberg, National Park Service historian and Civil War authority, told reporter Kiester. "If we could get a month in which collections were away ahead of expenses, we might be able to tie up some of this land that will be lost otherwise. Maybe your map offer will do it. Maybe *Parade* and its readers can save Gettysburg."

Commercial development along U. S. Route 15, opposite the famous Peach Orchard at Gettysburg Battlefield. The line of trees in the background marks the main Confederate position.

Revolutionary soldiers hut at Temple Hill

1754 Ellison House, also known as Knox's Headquarters

Washington's Headquarters was built by Jonathan Hasbrouck in 1750. It was formally dedicated as a historic house museum and opened to the public in 1850.

Temple Hill

During a 28-year struggle, the Temple Hill Association, Newburgh, N. Y., has acquired first six, then nine, and finally thirteen more acres of the last encampment of the Revolutionary Army. Located in Newburgh, the camp was occupied by the army while Gen. George Washington was at Hasbrouck House in Newburgh, and Gen. Henry Knox and other artillery officers were housed in Ellison House at Vails Gates. To honor the private soldier of the Revolution, the Temple Hill Association is undertaking restoration of the camping grounds, relaying company streets and reconstructing the Public Building known as the Temple. They have preserved an original officer's hut; and an archaeologist has determined the exact site of the Temple. The Hasbrouck House and Knox's Headquarters are open to the public and maintained by the Department of Education of the State of New York.

Between 6,000 and 8,000 veteran soldiers of the Continental Army were quartered in approximately 500 huts about a mile to the west of Knox's Headquarters in the area called Temple Hill. The Temple was built in 1783 by the soldiers but was demolished and sold after 13 months, when it was no longer needed. It was used as a meeting house and auditorium during the encampment, preceding the disbanding of the Army.

This cantonment marked one of the most trying experiences of the Revolutionary Army. It was a time of restless inaction, and a spirit of dissatisfaction was in the air. Congress, hard pressed for funds, found the continental currency so greatly debased as to give rise to the old and familiar quotation: "Not worth a Continental." A delegation of officers had petitioned Congress. Although the list of unfulfilled promises was long and their needs urgent, Congress turned a deaf ear to their appeal. Thus with their pay in arrears, insufficiently and improperly rationed, the troops were sullen and difficult to control. Discipline was maintained by General Washington with the greatest difficulty.

A potential mutiny, which might have enabled the English to gain the upper hand once again, was prevented by Washington. The Newburgh Addresses, written anonymously by Maj. John Armstrong, *aide-de-camp* of General Gates, had created the crisis. Distributed to the officers in the cantonment, these inflammatory messages were a call to arms to seize power if all else failed. Washington, at Hasbrouck House, read the Newburgh Addresses and realized that he faced mutiny by his officers and men, practically the entire Continental Army. The sequel to the mutiny might be insurrection against America and even civil war.

A decisive battle of political principles lay ahead to decide whether civil government or armed force would guide the destiny of America. Washington stood practically alone for the subordination of the military to civil authority. On March 15, he addressed an assembly of his officers from the Temple to reply to the Newburgh Addresses. His speech has been described as "so dignified and patriotic; so mild, yet so severe, and, withal so vitally important to the well-being of the unfolding republic and best interests of human freedom."

Washington departed without further word, leaving the officers to deliberate. They passed resolutions, by unanimous vote, thanking their chief for the course he pursued; expressing their unabated attachment to his person and their country; declaring their unshaken confidence in the good faith of Congress, and their determination to bear with patience their grievances until in due time they should be redressed. The incident has been called "Washington's most glorious victory."

GERMANY—EAST AND WEST

"City planning in Germany," writes Hans Huth, curator of Decorative Arts at the Art Institute of Chicago, "is beset with conflicting problems. In general, there is a desire to restore or reconstruct historic buildings or settings, but there is, too, the urgency of modern traffic which allows no narrow passages, no bottlenecks, to interfere with its rapid movement. These difficulties are intensified when buildings of historic or aesthetic importance are said to obstruct progressive urban planning. Unfortunately, local sympathies and, sadly, local antipathies are all too often the decisive factors in the condemnation and ultimate destruction of important buildings. Such was the case in West, as well as in East Germany when, recently, the eighteenth-century palace in Potsdam and the mid-nineteenth-century palace of Brunswick were demolished in the face of world-wide protests."

Mr. Huth reports that four buildings are soon to be destroyed—three of great local importance, the fourth of international reputation.

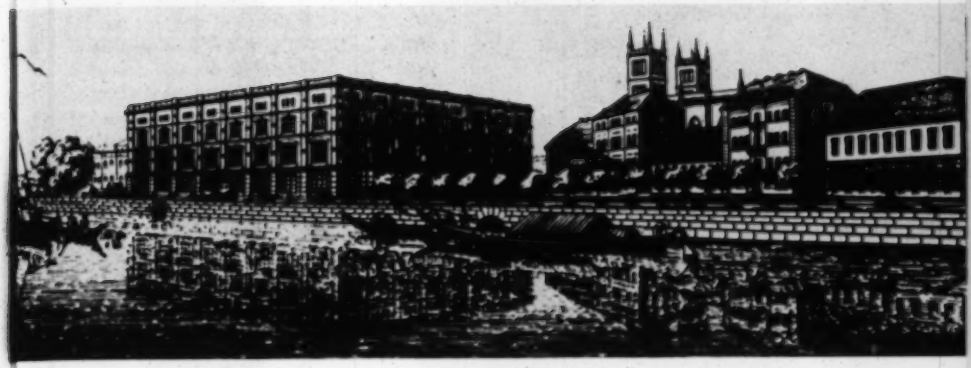
"The Sophien Church in Dresden, built about 1350, containing innumerable tombs, sculptures and other monuments of significance in the city's history, has been part of the skyline of Dresden since the Middle Ages and is now the only one remaining of that period.

"The University Church (Pauliner Kirche) in Leipzig, originally a Gothic structure but later altered (1709-12), shelters countless mementoes of the historic past of the ancient university town.

"The former Royal Library in Berlin, built by G. Ch. Unger in 1774-80, was constructed after a project by Fischer von Erlach for the Hofburg in Vienna. This building, together with the State Opera, the Church of St. Hedwig and the University of Berlin are part of a project planned by the king as a 'Forum Fredericianum.' The buildings now surrounding the square are a unified whole which makes this site one of the most impressive in Berlin and one of the few which give us any idea of the spirit of the eighteenth century.

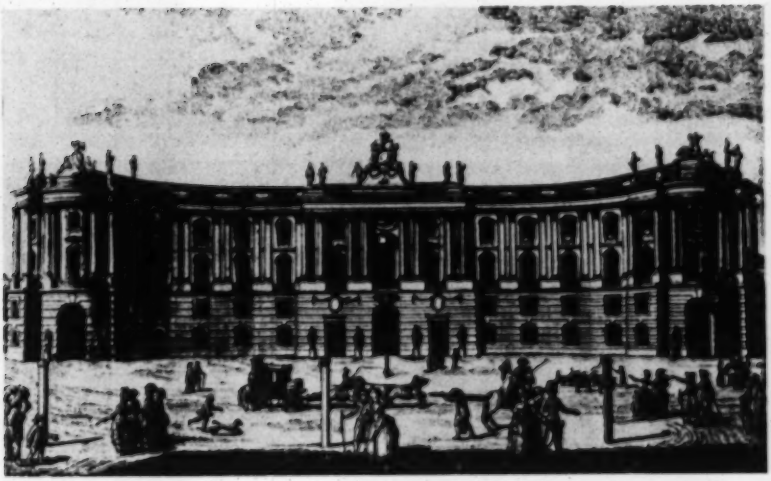
"The building of international importance is the so-called 'Bauakademie' built by Carl Friedrich Schinkel between 1832 and 1835, to house a school for architects. Designed with retail stores on the street level, this remarkable building introduced a new and original style in commercial buildings. The Englishman William Howitt, traveling in Germany in 1842, allowed Schinkel 'great merit, and in nothing more than in his improvements into buildings of brick.' Today even the more progressive architects regard the 'Bauakademie' as a milestone in the development of modern architecture. The demolition of such structures is not a matter of national concern alone; world opinion holds that local authorities have no right to destroy monuments of international importance which are so significant a part of our cultural heritage."

An inside view of destruction by the East German Communist is contained in a letter published by the West German press in October, described by one of the leading newspapers as a "unique document of our times." The letter was addressed to Herr Grotewohl, the Minister-President of the Soviet Zone, and was written by Dr. Siegfried Asche, the curator of the Wartburg, the castle world-renowned because Luther translated the New Testament there. Dr. Asche is a recognized expert on the restoration and preservation of historic buildings. His official position permitted him an "inside look" at the



Building Academy

Former Royal Library



measures which the Communist authorities in the Soviet Zone have been taking concerning war-damaged historic buildings and other monuments of history.

Dr. Asche's letter, which explained in significant detail why he fled from the Soviet Zone to the Federal Republic, began with an enumeration of what has been done in the Soviet Zone merely for the sake of underlining an ideology. The Communists, he says, have entirely destroyed the Berlin Schloss, despite his attempts to save the famous palace; Dresden monuments of such value that, he writes, "the only adequate comparison of this act is the desecration of the dead"; the well-preserved old theatre at Gotha, in Thuringia; the Mariekkirche, a historic church at Wismar, on the Baltic; and the old town gate at Stralsund.

Dr. Asche suggests two motives for these acts of vandalism: "the delight which utter ignoramuses take in destruction," and the wish to wipe out the memory of a past scorned by the Communists, who replace the historic edifices with "sorry-looking modern buildings."

In contrast to this situation, castles in West Germany, whether preserved or in ruins, are legally considered "national monuments." The West German Castle Association recently announced that there are still 11,000 inhabited or inhabitable castles in the country. However, many are in very bad shape because the owners are unable to pay for their maintenance, an official of the association, Dr. Magnus Backes, said. Therefore, he explained, the buyer of a castle inherits the obligation to see to it that its historic style is kept unadulterated. If a ceiling has caved in, it is not enough to have a new one installed. The owner has also to renovate the room's oak beams and ancient paneling in a style not different from that known 500 years ago.

More than two-thirds of all West German castles are still in private hands. The remainder are federally or state-owned. The problem is most acute in Rhineland-Palatinate. This province on the left bank of the Rhine possesses more than 250 castles. This is a heavy liability on the state government and they have only been able to allocate in the maintenance budget barely enough funds to fix the roof of one castle.

The list of private castle owners ranges from the still wealthy nobleman to the little baron who holds a job to earn a living. Prince Victor zu Hohenzollern-Sigmaringen, president of the Castles Association, and Prince Louis Ferdinand of Prussia own more castles than they would need if they wished to live in a different one each day of the week. They and some others are wealthy enough to keep their property in order. Most of the castle owners, however, have nothing but their noble title. Some must struggle hard as farmers or vintners, as cattle breeders, or innkeepers to prevent the total deterioration of their estates.

The states and many of the poorer castle owners would gladly part with their property if someone would come along and accept their burden. State-owned castles can be easily obtained. All one has to do is write a letter to the Castles Association in Braubach on the Rhine and it will offer a whole section of "gift" castles. But immediate outlays of up to $80,000 may be required before the life of a castle owner can be enjoyed one day.

Hans Huth suggests that those wishing to protest destruction of historic buildings in East Germany do so to Prime Minister Otto Grotewohl or President Walter Ulbricht, Leipziger Strasse, Berlin-Ost, East Germany.

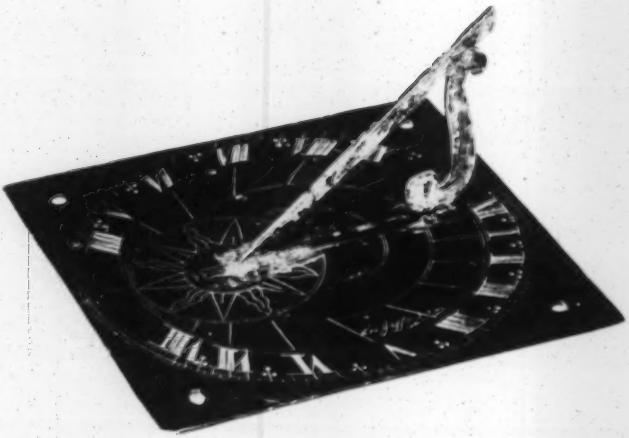
McCAUSLAND CEMETERY

The McCausland family cemetery in Louisiana's Feliciana country, often referred to as "Audubon's Happy Land," was restored in 1960 by Gen. Robert McCausland's two great granddaughters, Mrs. W. E. Haase and Mrs. J. A. Minton, and another descendant, Mrs. E. C. Daniel, Jr.

The graveyard was on General McCausland's 5000-arpent (a French measure slightly more than an acre) plantation called *Springfield,* near Laurel, La. He acquired the land through Spanish land grants from 1796 through 1806 and developed it into a prosperous cotton plantation. *Springfield* remained in the family until the 1870's when the misfortunes of the Civil War made it necessary for the plantation to be sold for taxes. The old plantation house was abandoned, and the land was divided and sold. Around 1890 Negro sharecroppers living nearby burned down the deserted house, saying that it was "hanted" by the spirits of the white folks who had lived there and that anyone near it at night could hear the "swishing of silken skirts on the stairs."

The old cemetery lay apparently forgotten until the three McCausland descendants determined to cut out the century's growth of trees and underbrush that almost hid the graveyard and restore it to its former beauty. A year's hard work and the expenditure of $5,000 was required, but "the satisfaction derived was worth every bit of it," writes Mrs. Haase.

McCausland Cemetery before and after restoration. The cradle bed is a gravestone of a baby named "Blanche." A small sleeping lamb, carried from the tomb, is being reproduced in Italy. The large marble shaft in the center background, topped by an eagle protecting its nest, is the tomb erected by the Federal government in honor of General McCausland for his part in the Battle of New Orleans.



Sundial designed by Thomas Jefferson and purchased at a sale of Jefferson's effects at *Monticello* by a Dr. Moman. Eventually presented by William K. Bixby, St. Louis bibliophile and art collector, to the Missouri Historical Society in 1906 where it is on exhibition.

Sundials

"I have received numerous requests for advice on the design of decorative garden dials," writes Robert Owendoff, a 16-year-old student at George Mason High School, Falls Church, Va. "While I can readily furnish technical information about sundials, the artistry required to produce unusual effects is beyond my means. Sundials were given in years past as tokens of appreciation to public servants, and frequently were the subject for competitive designs, as well as ordered specially by individuals to blend with particular garden arrangements. It is in the hope of locating such original old sundials that I am asking your help."

Robert has asked the readers of *Historic Preservation* to supply him with any information on or location of historic sundials. We plan to present a subsequent article featuring sundials at historic properties.

Although *Scientific American* says that "sundialing is so ancient a craft that rarely is a really new principle discovered," Robert last year captured top honors in the general science division at an exhibition sponsored in Richmond by the Virginia Academy of Science, for the new types of sundials he devised and the new ideas he formulated for using the sun's shadows to provide helpful information. Ten of his 54 "new" ideas about sun shadows were pronounced "new" by experts of the Smithsonian Institution and the Naval Observatory.

The sundial is an instrument of the science of dialing, sometimes called gnomonics. It treats of the construction of those instruments, either fixed or portable, which determine the divisions of the day by the motion of the shadow of some object on which the sun's rays fall. In addition to the well-known sundial, there are the lesser-known moon dials, and even star dials. Some of the

forms which the sundial takes are the wall dial, noon dial, ring dial, cannon dial, disk dial, tablet dial, sunk dial, or spot dial.

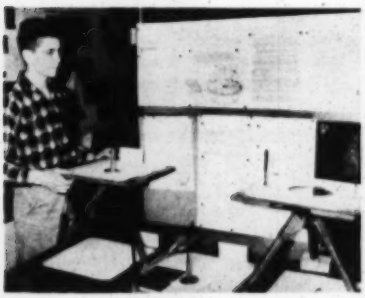
The common, fixed sundial is a device of great antiquity. It was no great step from marking the shadow of some convenient building, pillar, or even a stick, to the construction of a vertical or horizontal slab with its own gnomon for casting a shadow of convenient size.

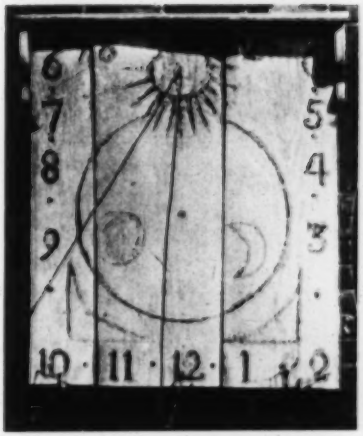
Although the Egyptians were well versed in astronomy and mathematics and understood the motions of the earth and planets, few Egyptain sundials have been found. The earliest dial dates from 1500 B.C., having been brought to light through twentieth-century archaeological explorations.

The earliest literary reference to a sundial is found in the Old Testament. "Behold, I will bring again the shadow of the degrees, which is gone down in the sundial of Ahaz, ten degrees backward. So the sun returned ten degrees, by which it had gone down." (Isaiah XXXVIII:8) Ahaz was the King of Judah *ca. 742-727* B.C. There is no evidence, however, that there was a sundial, and its form remains a matter of conjecture.

An early type called the hemicycle was invented by the Chaldean astronomer Berosus who lived *ca.* 300 B.C.

Robert Owendoff with some of the sundials he has invented





1821 sundial on the south wall of the Harmonist Community House No. 2, New Harmony, Ind.

This dial remained in use for centuries, and the Arabians still followed the same construction 900 A.D. Heredotus recorded that the Greek derived the use of the gnomon from the Babylonians, but the great progress made by the Greeks in geometry enabled them in later times to construct dials of great complexity and ingenuity. The Roman Vitruvius, in his *Treatise on Architecture*, listed 13 different dials. He also mentioned that other writers had left directions for the construction of dials for travelers, "which can be hung up."

At the end of the pre-Christian period the use of sundials extended over the greater part of the Western World, but up to that time few improvements had been made on the known types other than simplifying their form and the addition of certain embellishments. In the second century of the Christian era, Ptolemy wrote a treatise on mathematics and astronomy called the *Almagest*, in which he gave instructions for constructing sundials which enabled one to project the direction of a shadow

geometrically. This was a departure from the method used by the ancients who marked the hours by the end of the shadow of the gnomon. Although it was possible to construct dials more easily and accurately than before, two things retarded further perfection—the use of hours of equal length had not been generally accepted, and trigonometry required further development.

The application of trigonometry, attributed to the Arabian Albategni (850-929 A.D.), made possible the precise calculation of sundials. The Renaissance marked the transition from the ancient to the modern sciences of astronomy and mathematics. Copernicus upset the traditional picture of the universe by his theory that the sun, and not the earth, was the center of the solar system. The acceptance of the Copernican theory and the concept of equal hours, together with trigonometry, produced a sundial that is a scientific instrument.

Among earliest of modern writers on gnomonics was Sebastian Münster who published his *Horologiographic* at Basle in 1531. Among his inventions was a moon dial. A sundial adapted for use as a moon dial, when the moon's age is known (time since new moon), may be seen at Queen's College, Cambridge, Eng. It was originally painted on the masonry wall in 1733, but probably calculated by Sir Isaac Newton in 1725, two years before his death. Below the dial are three rows of figures giving dates and hour-angle corrections used to read time by moonlight.

During the seventeenth century, dialling was a special branch of education. The great work of Clavius, a quarto volume of 800 pages, was published in 1612, and may be considered to contain all that was known at that time.

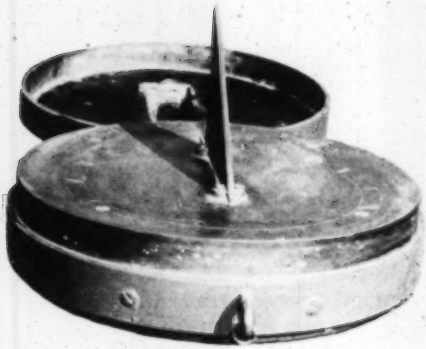
Through the writings of William Leybourn in 1700, Edward Wells in 1736, and others, formulas and methods of construction were simplified so that the layman could lay out the hour lines; the art of constructing sundials was no longer confined to craftsmen, mathematicans, and astronomers. Sundials were made in all shapes and sizes, of all kinds of materials, and on any kind of surface. The carrying of small silver, gold, and ivory pocket sundials, no larger than watches, was prevalent.

The introduction of watches did not lessen the use of the sundial, but rather gave it impetus. The principle underlying the clock assumes that each day is of the same length and is divided into 24 equal hours. This is called mean time; which may differ from sun time by as much as 16 minutes. The sundial, however, while marking off equal hours, shows true or apparent solar time. Since the sun's position in the sky varies from day to day, it is impracticable, if not impossible, to construct a mechanical clock to follow its vagaries.

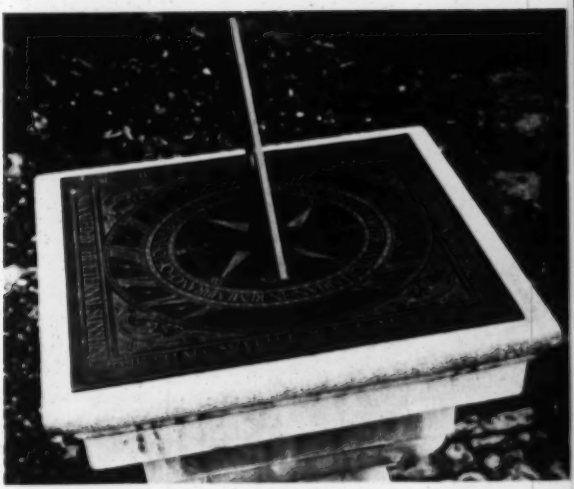
The difference between sun time and the mean time of the clock is called the equation of time and is variable; but it can be tabulated, making it possible to obtain mean time from the sundial, or sun time from the clock. It is also possible to construct a sundial so that mean time can be read directly from the dial without recourse to a table or mental arithmetic.

Although, through continued refinement and improvement, watches and clocks soon replaced sundials as practical everyday timekeepers, an important change in timekeeping gave renewed vitality to the sundial. This was the adoption of standard time zones before the turn of the twentieth century, which urged the dial makers on to new heights. Heliochronometers of great accuracy were constructed, showing ing standard time without correction.

Wall sundial placed in 1748 on the Brother's House, Bethlehem, Pa.



Sundial installed 1859 on Old Arsenal Grounds, St. Louis, Mo.



Sundial in the courtyard of Bruton Parish Church, Williamsburg, erected in 1931 in memory of John A. Barrows.

In the early part of the twentieth century, trainmen's watches in some parts of Europe were checked with heliochronometers. It is now possible to make sundials as accurate as many watches.

Sundials used in the United States during the eighteenth century were rare, although they were as common in Europe as watches are today. What is considered the first sundial in America is now preserved in the Essex Institute, Salem, Mass. A small hexagonal dial, about 5 inches across, it was made in England in 1630 for John Endicott, who lived in Salem at that time.

Although sundials were uncommon in colonial days, one form appears to have been plentiful—the noon mark. Over the door, on the sill or by a convenient window, a mark was made to record the midday hour.

The largest sundial in the world and the largest collection of large stationary dials are at Jaipur, India. The Great Dial at Jaipur alone occupies nearly an acre of ground. The gnomon is of masonry, with marble dressings, and the shadow is thrown upon a marble circular base. The pyramidical gnomon is more than 50 feet high, more than 100 feet long, and wide enough to allow steps for a person to climb to a covered observatory at the top to look upon the countryside or watch the shadow move across the curved surfaces of the dial. The observatory, constructed *ca.* 1724 by Jai Sigh, Rajah of Jaipur, lay neglected for many years, and many of the dials crumbled to pieces. Fortunately it was restored *ca.* 1901.

In contrast to the Great Dial are the little ring dials, common in seventeenth-century Europe. These dials are pierced by a small hole, through which the sunlight fell on the hour lines engraved on the inside. They were worn on the finger.

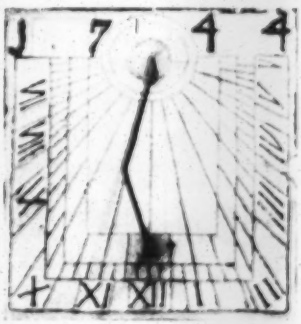
The horizontal dial is the most popular and is frequently seen mounted on top of a concrete column in the center of a formal garden. It is usually a very pleasant feature, suggesting the quiet and peace for which a garden should stand. A somewhat similar dial, designed for installation on outside wall surfaces, is called a declining vertical dial.

An accurate sundial must be especially designed for its exact latitude and longitude. Each accurate dial is therefore unique. If the dial is removed to another latitude, the part that casts the shadow is no longer parallel with the earth's axis and therefore casts it incorrectly. At any other longitude, the hour lines give incorrect time. This explains why the mass-produced cast-metal dials often seen on sale, though attractive, are found to be inaccurate even when set up level and correctly oriented to true north and south.

Large or small; horizontal or vertical; declining, reclining, or inclining; declining-reclining or declining-inclining; equatorial; polar; multifaced; conical, concave,or convex—all sundials have a resemblance which suggests they have had the same designers—the sun and the earth.

—T.B.M.

Wall dial of sandstone in its original position on the 1744 Brethren's House, now the Sisters' House, Bethlehem, Pa.



STURDIVANT HALL

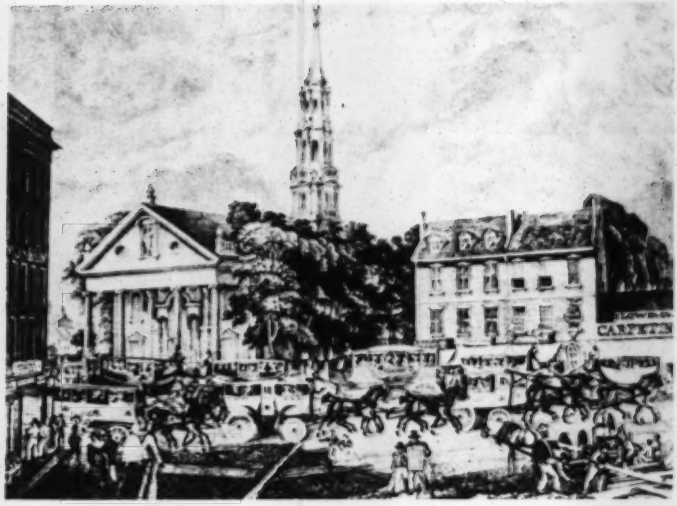
Ground floor restoration of the 107-year-old Gillman Mansion, Selma, Ala., has brought into existence a museum to be known as Sturdivant Hall. Neither name is that of the builder of the 1853 mansion, erected at a cost of $69,000 for Col. Edward T. Watts, a wealthy cotton planter, by Thomas Helm Lee, a cousin of Gen. Robert E. Lee. After the second owner, Banker John Parkman, died in 1870, Emile Gillman, a prominent Selma merchant and property owner, purchased the estate for $12,500. The house remained in the Gillman family until 1957 when it was purchased by the city of Selma for $75,000. Of the purchase money, $50,000 came from the estate of Robert Daniel Sturdivant, whose will made provisions for setting up a museum in the city. The balance of the purchase money came from the City Council of Selma and Dallas County Board of Revenue, which provided $12,500 each. The Sturdivant Museum Association (a member of the National Trust), which operates the mansion and museum, was organized by a group of interested citizens of Selma and Dallas County. The Association has raised more than $24,000, in addition to $25,000 provided jointly by the city and county governing bodies for restoration and renovation of the mansion.

Mr. Sturdivant, a county planter, and his wife, wanted the city of Selma to open a museum showing the culture of the planter's life of an earlier period. The association is building upon their original collection which consisted of furnishings, Indian relics, local historical items, and manuscripts and papers of historical and genealogical interest. Early furniture and objects owned by the Dallas Art League are exhibited in the house.

Plans for developing the upper floor call for a sitting room, bedrooms, a workroom a museum room, and a small gallery for which lights have been installed in the upper hall.

Out of the past, through a period of disuse, the neo-classical structure is attracting increasing numbers of visitors. The mansion is approached through a six-column porch, 60 feet long. Double parlors lead from a hall tiled with Alabama white marble and French gray marble. Between the parlors and dining room is an area where the lady of the house met with her corps of servants to instruct them in the duties for the day. Rows of bells, each attached to a pull by the fireplace in the upper and lower rooms of the house, are still intact on upper and lower back porches, as evidence of a day when servants were plentiful.

In the courtyard at the rear of the house are the dependencies; in the past one was used to house smoked meat, another was the wine cellar, and a third was used for the storage of food. Over the Dutch ovens in the two kitchens where bread was hearth-baked for Confederate soldiers is an apartment for the Sturdivant Museum caretaker.



View of St. Paul's Church and the Broadway stages, New York City

WALKING TOURS—NEW YORK CITY

"New York, like an iceberg, is nine-tenths unobserved," states the Museum of the City of New York (a member of the National Trust). "Tourists skim its surface hastily; New Yorkers themselves often see even less, passing the same buildings day after day without really noticing them, unaware of their character and ornament and of the colorful history which flavors each street and statue."

The Museum of the City of New York has a pleasant and peripatetic remedy for this situation—a series of Sunday Walking Tours, which offer New Yorkers and tourists alike a chance for unhurried exploration of the streets they usually whizz through in buses and taxis.

The Walking Tours were conceived as a New York version of the *visites-conferences* held in Paris every Sunday, but are more extensive in scope because, unlike a Parisian, the New Yorker usually comes on a Walking Tour with very little previous knowledge of the historic and aesthetic landmarks of his city. The idea to adopt the Paris custom originated in New York with the Municipal Art Society, which began Walking Tours some years ago, scheduling one or two annually. The Museum of the City of New York found this program excellently suited to its own purposes — telling the New York story—and arranged to adapt the Walking Tour with more historical emphasis, especially relating what is seen to the museum's own collections. The Museum in 1960 expanded the project to include a greater number of tours, which will be continued during the spring, summer, and fall of 1961.

The tours are under the direction of Henry Hope Reed, Jr., an authority on architectural and historical points of interest in New York. Mr. Reed formerly taught city planning at Yale University, is co-author of *American Skyline*, and author of the *Golden City*. Assisting him in preparing the tours is

an advisory committee of Walter Lord, author of *The Good Years;* E. Powis Jones, artist; Page Cross, architect; Clarkson N. Potter, publisher; Alan Burnham, architect and historian; and Professor Bayrd Still, head of the Department of History of New York University.

A variety of New York neighborhood tours were given last year, and several of them will be repeated this year, beginning in April. They include Lower Broadway—"All Things to All Men"; Columbia University—"Revolutionary Battleground and University Campus"; Children's Walking Tour—"George Washington's New York"; Cooper Union—"The World of the Astors"; Wall Street to the Battery—"Historic New York"; The Square—"The World of Edith Wharton and George Templeton Strong"; Upper Fifth Avenue—"The Town House and the Private Palace"; The Civic Center—"Civil War Broadway"; and Greenwich Village—"The Early Village of the Greek Revival Era."

Mr. Reed and a group of guides, from a wide variety of professions but each with a passion for the city and its way of life, set out with not more than 20 people each. Walking tourists are given mimeographed notes on what they will see; the guides point out examples of architectural styles and relevant historical data, often interspersed with anecdotes of the architects, owners, or occupants of the buildings.

The Museum of the City of New York believes that "on a Walking Tour people can gain a deeper appreciation of the city's heritage, an understanding which the Museum hopes will eventually help to achieve a more beautiful New York, through New Yorkers who are really conscious of what their city has been, is, and can be. And from a museum point of view, the Walking Tours are the most practical way to chronicle the present-day city."

PUBLIC PROTEST

On behalf of its member organizations and individual members, the National Trust, at a public hearing in January at the courthouse of Upper Marlboro, Md., opposed a proposed sewage treatment plant in the vicinity of Piscataway Bay. The site was directly in the view of Fort Washington National Park on the Maryland shore, of *Mount Vernon* on the Virginia shore, and the overlook from Memorial Highway. The statement presented by Mr. Garvey, read, "The necessity for a prompt and economical solution to the problem of sewage treatment in this area, and the further need for haste if the Potomac is to be regained as a safe, beautiful tidal river, calls for careful consideration in attaining these objectives without destruction of great scenic, historic and pre-historic values." Decision was held in abeyance, pending further studies.

* * *

"Not long ago I walked through East Berlin. Piles of rubble. Then I walked through my own Greenwich Village. Piles of rubble. The one done by bombs. The other by builders tearing down beautiful, well-built, well-proportioned buildings, to put hideous, badly constructed apartments with cramped rooms, low ceilings and paper-thin walls—the slums of tomorrow. We ought to throw the scoundrels in jail, too."—John Crosby, New York *Herald Tribune,* November 16, 1960.

Publications

The Cushing-Endicott House: 163 Marlborough Street. Diana Whitehill Laing. Reprinted from the Proceedings of the Bostonian Society. 40 pp., illus. 1960.

"The Back Bay town house—large, elegant and well-staffed—is almost extinct," writes Diana Whitehill Laing. "Most frequently it has fallen into institutional hands: if it is fortunate, into those of a school or college. Typewriters and file cases advance upon the salon; here and there, in reception room or auditorium may be seen dusty traces of past splendor. Put to worthwhile use, the property may seem dull, ungainly or merely respectable. When a town house falls prey to the rooming-house proprietor, it is cannibalized more quickly. Assessed high to begin with, reflecting the fortunes which built them, once graceful properties are victims of a modern tax rate, or the gainful instincts of their new owners.

"Recollections of the great houses as they once were exist in rather few written accounts. Some people remember, others have taken pictures. Family letters and memoirs are of course most fruitful. The house at 163 Marlborough Street, on the northwest corner of Dartmouth Street, which has been called 'the most successful Academic Brick design, and perhaps the handsomest house in the whole Back Bay,' is unusually well documented. Built for Thomas Forbes Cushing in 1873, the house was bought from him by William Crowninshield Endicott in 1898, and remained in his family's possession for the following 60 years. Surviving in 1960 as 'Endicott Manor,' 163 Marlborough Street is now a residence for working and college girls; its silver doorknobs turn to the hands of 35 lodgers. . . ."

Asking us to look backward toward some "other voices, other rooms," Mrs. Laing tells of the "life and times" of the house and its inhabitants.

Washington; A Modern Guide to the Nation's Capital. Michael Frome. Doubleday & Co., Inc., N. Y. 1960. 257 pp., maps, illus., directory. $3.95.

Writing with a love of Washington and of history, and with a sense of humor, Michael Frome has presented an unusual guide book, with invaluable information for the tourist and interesting reading for the armchair tourist and local resident.

Through a blending of the standard sights and scenes with many of the less familiar attractions of the nation's capital, there is a wealth of detail on weather, seasonal attractions, monuments and museums, Capitol Hill, restaurants, hotels, motels, and churches. Mr. Frome tells how to see your congressman, how to see a session of Congress, taxi fares, and what to plan for a trip with the children along. He has also arranged tours to six outlying areas from Washington: "George Washington's Home Ground," "Fredericksburg and Williamsburg," "The Mountains and Shenandoah Valley," "West Virginia's Panhandle," "Frederick and Gettysburg," and "Annapolis, the Bay and Ocean."

The chapter entitled "The Overseas Guest" introduces the foreign visitor to the city and its customs. Useful hints about tipping, shopping, meeting fellow countrymen, finding cab drivers who speak a foreign language, and cashing checks are given to eliminate the confusion of a stranger to Washington.

Other special features are "A Stroll in Georgetown," "A Woman's World," and "Life After Dark."

—T.B.M.

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